

Original Research Article

A Comparative Study between the Colors and Patterns of Ikats in Iran and Uzbekistan

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Abstract

Ikat is one of the most exclusive fabrics in the world containing a different weave and etching compared with others. Ikat artifacts are patterned textiles produced by knitting and making the wrap resistant to being dyed or dyeing the wrap before being knitted; this technique is known in most parts of the world. This textile is known as "Darayi" in Iran. The current research aims to identify the similarities and differences between hand-woven fabrics of Iran and Uzbekistan back in the time when both countries shared the same cultural geography. The current research aims to examine what differences and similarities are found between the patterns and colors of Ikats in Iran and Uzbekistan. This research is descriptive and analytical employing a comparative approach and library resources. The findings of this research reveal that Uzbekistan's Ikat is more varied in terms of colors and patterns. In addition, the colors used in Uzbekistan's Ikat are brighter. However, Ikat in Yazd consists of fewer variant colors and patterns and contains geometric designs. Although the fabric background, in Uzbekistan, is full of patterns, in Yazd, the aforementioned fabric is not filled with any patterns and some space can be observed.

Keywords: *Ikat artifact, Color and pattern, Yazd, Uzbekistan.*

Introduction

Ikat is one of the most exclusive fabrics in the world containing a different weave and etching compared with others. Ikat is not only fabric and textile for everyday clothing, but it is also used in several cultures for its different and various functions including rituals, celebrations, daily clothing, and decorations. Ikat, known as Darayi in Iran, is a traditional Iranian fabric that has experienced a decrease in its production quality, or other words, it has lost its life and function. Factors such as the low quality of samples as well as the economic recession have caused this exclusive

Iranian fabric, in a long considerable historical context, to be forgotten. This is while in many Asian countries such as India, Malaysia, and countries in Africa and America, Ikat is produced with minor differences. Some central Asian countries especially Uzbekistan, which is the case study of this research, have experienced a considerable increase in traditional and industrial terms. Observing Ikat in Yazd and Uzbekistan, the features and similarities found in these two traditional elements are first recognized. This fabric, in Iran, was popular in areas close to the arid regions and deserts, namely Khuzestan¹, Yazd, and even Kashan². In fact, weaving was once one of the

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main sources of income for people living in these areas that could not farm. Nowadays, different and several Ikat patterns are available in museums in Iran. Never are two Ikat samples with the same patterns found, by this distinction, Ikat has played a significant role in the display of humanistic community cultures and tastes. Therefore, by looking closer at traditional artifacts in each region, specifically Ikat, it can be found that these beautiful colored artifacts contain patterns and colors that stem from people's traditions, cultures, and climates in each region. Since, nowadays, the development of the weaving-loom has decreased weavers' tendency and attention to the old ones and these exquisite traditional artifacts have been forgotten little by little, to revive this exquisite textile and weaving technique, especially in regions like Iran and Uzbekistan that have got prosperous cultures, it is important to study, do theoretical research, and identify artists' needs in this field. In addition, identification and analysis of traditional arts in Iran and Uzbekistan which is an important part of central Asia have been an important action in exaltation as well as the growth of native arts in both countries that used to be in the same cultural geography. Hence, consideration of the similarities and differences between both aforementioned countries' Ikat, specifically in terms of color and pattern, can reveal cultural and social differences as well as the efficient relationship between two countries. Accordingly, this research strongly aims to identify the similarities and differences between Iran and Uzbekistan's handmade fabrics. In other words, according to Ikat production and cultural similarities in Iran and Uzbekistan that became popular in different historical periods, a question arising in this research is what similarities and differences exist in the colors and patterns of Ikat of Iran and Uzbekistan

Research background

In Iran, not much research has been carried out to analyze Ikat and not much direct study has been done related to Iran and Uzbekistan Ikat. However, here is a reference to some works done in the realm of Ikat in Iran and other countries:

A season of a book entitled "Loom in Yazd" (Ramezankhani, 1999) is allocated for Ikat weaving. There is also another book titled "Ikat Weaving and Harem Weaving" (Gargouei, 2001) that describes the weaving and dyeing process of this textile. An article titled "Wrap Ikat Weaving Designing in Yazd" (Karimnejad, 2008) as well as another article entitled "A Review of Ikat Production in Iran" (Talebpour, 2008), published in the set of articles in the first congress of the forgotten treasures in Iran's art, have explained the Ikat technique more than others. Another article entitled "Textile Art and Weaving in Yazd during Safavid Era" (Sharifi Mehrjerdi, 2013) has discussed textiles plus weaving and studied valuable silk fabrics such as Ikat during the Safavid era. The techniques of Ikat production in Central Asia have been described in another book entitled "Central Asian Ikats" (Clark, 2007). The book "Traditional Textiles of Central Asia" (Harvey, 1997) has explained Ikat as well as other textiles in producing countries. Kate Fitz Gibbon & Hale (1997) has mentioned in his book entitled "Ikat: Central Asia Silks: the Guido Goldman Collection": Goldman, the former Europe Studies professor, began collecting Central Asian Ikats belonging to the 19th A.D. The aforementioned collection has been considered as the greatest and the most comprehensive collection of wall hangers as well as the clothes produced in the best era when silk was produced." By mentioning this collection, Gibbon has provided explanations related to Ikat in Central Asia. An English article entitled "Origin of Central Asian Silk Ikats" has explained the origin of Ikat in central Asia and has mentioned "it seems that the knowledge of sericulture (silk farming) has entered the most important cities in Uzbekistan, namely Samarkand and Bukhara from China. In addition, techniques for weaving silk, as well as the design combination used in silk fabric, have been probably delivered to central Asia from Iran in the Sassanid era. However, the knowledge of weaving and production of Ikat has been outspread from India." (Hann, 2013). Another English article entitled "Exploring the Transition from Natural to Synthetic Dyes in the Production of 19th-century Central Asian Ikat

Textiles” has analyzed Ikats in central Asia in the 19th century and these Ikats have gone under assessment in terms of natural and chemical pigments; the origin of Ikat, weaving technique and dyeing has been also mentioned in a part of this article (Tamburini et al., 2020). Eventually, Ikat in Central Asia has been mentioned in a book entitled “Art in Central Asia” (Pugachenkova & Chakimow, 1994).

As it was explained, there have been some compilations about Ikats, but no comparative research has been conducted about Ikats in Iran (Yazd) and Uzbekistan.

Research methodology

The methodology applied in this research is descriptive-analytic using a comparative approach, and in the terms of aims, it is developmental. It can contribute to the innovation of patterns in Iran's Ikat. Data collection was carried out using documentary and library research methods. For this purpose, relevant books and documents were studied, and data was analyzed by classification, comparison, and extraction. The statistical population in this research consists of Ikat textiles available in museums, private-run organizations, and pictures of Ikat textiles in Iran and Uzbekistan, which can be found in library resources on websites.

Ikat

Ikat is a Malay-Indonesian word derived from the verb “Mengikat” which means wrap, close, or wrap-around (Hale & Gibbon, 2000). Ikat hand-wovens are patterned textiles that are produced by knitting and making it resistant to dyeing warp or dyeing warp before weaving; a technique that is known in many regions of the world. The originality of Ikat is that the warps are dyed first and then entered the knitting machine, and after preparation, we can enjoy all the glory and greatness of this beautiful product. Ikat can be compared to jazz improvisation when new themes are woven into the background of well-known melodies. Ikat is a master's pattern with a well-known geometry in which lines and colors are intricately intertwined and create the intricacies of images and shapes.

Although the origin of these hand-wovens is not specified, some scholars believe that such textures were invented and spread before the commercial development of Europe in the fifteenth and sixteenth centuries AD, by various nations, independent of each other, in different countries of the world. Because of the complexity of this method of weaving, some doubt that Ikat was invented by more than one nation and therefore, consider that it has a specific and unique birthplace. The variety, intricacy, and delicacy of the patterns and methods found on the Indonesian islands in Southeast Asia like Bali, Sumba, Sumatra, and Borneo, imply that if there was a single origin for this texture, it would have been in Indonesia (Gluck, 1963, 203). But researchers are united in one thing and that is the Silk Road and its role in the development of this art. One of the most important traits of Ikat is the way it is painted or dyed. This characteristic, in addition to the texture and patterns used, is so important that Ikat is known throughout the world only for its specific dyeing method. For example, Gillow and Cooper in the book “The Arts and Crafts of India”, suppose that Ikat is a method of dyeing and as a result of this particular kind of dyeing, patterns are created on the fabric (Cooper & Gillow, 1996, 92).

• Ikat in Iran

This weave is known as “Darayi” in our country, Iran, which is defined in different Persian cultures as follows: A type of silk fabric owned a few warps of cotton (Dehkhoda, 1961, 68) or a type of silk fabric that has a few warps of cotton and is wavy like granite (Naficy, 1964, 1448). Also, a kind of wavy silk fabric (Amid, 1966, 908) and a kind of colorful inwrought silk fabric are usually used for quilts and similar cases (Najafi, 1999, 600). There are various texts about the history of Ikat in Iran.

KarimNezhad wrote in his article entitled “Weaving Darayi in Yazd Province”. The center of weaving Darayi is Yazd city and its history in this city is related to 800 years ago (Karimnejad, 2008, 171). “Ikat has been woven in Iran since the end of the 14th century at least,” says Grill in the book “Indian Ikat Textiles” (Grill, 1998, 21). According to studies conducted on various Iranian sources and samples of fabrics available from masters of

this art that they have inherited from previous generations, we can figure out that there are samples with a history of about 130 to 200 years of Ikat in our country. A sample with an altar, cypress, and peafowl design (Fig. 1), is already kept by the Malek Sabet family, and it is the masterpiece of their father, related to 130 years ago (Nasiri Asayesh, 2012, 21). Due to the lack of remaining examples from the past, it is very difficult to try to find a certain date for this kind of weave. That means to clarify this issue, we must refer to second-hand historical sources such as paintings, miniatures, and texts in which these textiles have been mentioned. Thus, we can mention the examples in the book “One Thousand and One Nights”, a picture of a painting and a penner wrapper in the Malek Museum in Tehran. The book “One Thousand and One Nights”, which belongs to the period of Nasser al-Din Shah Qajar, contains famous folk legends about the lives of kings, princes, humans, angels, and fairies (Hosseini Rad, 2005, 385). In one of the parts of this book, entitled “Taj al-Muluk talking to Aziz”, pictures of Darayi curtains with the cypress design have been illustrated, and it can be proved by its designs and drawings, and similarity of these images with examples of cypress Ikat (Fig. 2).

In some other images of this book, there are pictures of textiles that have been used as rugs with arrow tip design, which is one of the most common patterns used in Ikat (Fig. 3).

In another document, it's illustrated the image of the figure of Mirza Abolhassan Khan NaghashBashi in the Malek Museum of Tehran, and it's completely similar to the images of the rugs in the book One Thousand and One Nights (Fig. 4).

It can be seen in another picture, prepared by the Malek Museum in Tehran, that some wrappers of pens belonging to the Qajar era are made of silk and woven with a knitting needle. According to the type of design and dyeing method in one of the samples, it seems that the way of dyeing of “Darayi” has been used in this sample, too. This simple and beautiful Ikat, or silk fabric of Yazd, was woven by women in the past. The use of weaving techniques and also unique patterns gave Iranian Ikat a kind of technical

superiority, but because of forgetting this art, today there is no sign of Ikat production in this city. Then, Iranian Ikat was limited in terms of patterns, and the application of weaving techniques was considered a point of distinction and even superiority. Because of this limitation, as well as the lack of geographical scope of Ikat in Iran, it is now only produced in Yazd (Ramezankhani, 1999, 23).

• Motifs and colors of Yazd Ikat textiles

This is an elemental design that forms the identity of a fabric. The drawing of Darayi fabrics, along with color is one of the most basic elements in its structure. The influence of culture, art, customs, and beliefs of people, and the creative mind of the Darayi weaver artist on the patterns, made the designs of Darayi special. The unique feature of Darayi is the waves created during weaving and has caused that never be produced two alike types of Darayi, and makes it impossible to classify motifs and have constructed many models, from the simplest to the



Fig. 1. Ikat Tarri Silk, weaving by Ali Malik Sabet.
Source: www.yazdfarda.com.



Fig. 2. One Thousand and One Nights, “Taj al-Muluk talking to Aziz”.
Source: Hosseini Rad, 2005, 395.

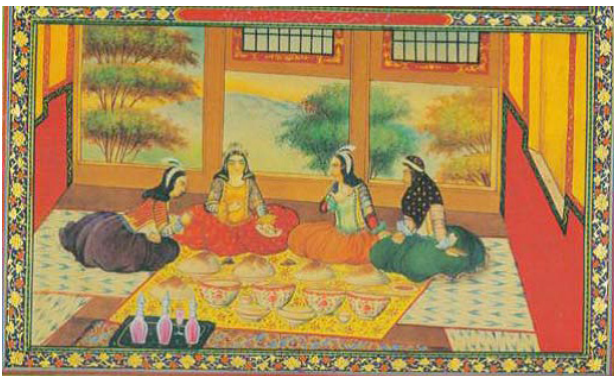


Fig. 3. A page from One Thousand and One Nights .
Source: Hosseini Rad, 2005, 395.



Fig. 4. Mirza Mohammad Taghi Khan Amir Kabir, 1263 AH .
Source: Nasiri asayesh, 2012, 23.

most complex. Ikat designs of Yazd include the drawing of a cypress, a bird or peafowl, a flag or arrowhead, and the famous rhombus and the clouds and wind design.

- The design of cypress and peacock

The drawing of cypress and peacock is one of the old motifs of Darayi. Today there is no particular skill needed to illustrate such motifs, so they have been joined the history of Darayi weaving (Amini, 2020, 64), (Fig. 5).

In Fig. 5, the background color is red and the cypress is obvious in geometrical shape in yellow, blue, and green. Above the cypress, two small peacocks can be seen across from each other in symmetric shape. The textile contains margins with arrows. The dominant color is red in this Ikat and the pattern of peacocks and cypress have been demonstrated together. Sometimes the pattern of cypress without peacocks can be seen in prayer-nich design (Fig. 6), but there isn't a design containing just peacocks.

- The Flag-like or Arrow pattern

This pattern is created by assembling the vertical and horizontal lines as well as the combination of colorful elements. It is knitted and used as a bundle or napkin Ikat. The narrow or flag pattern seems to be simple, but it can also be considered as a delicate pattern, red, green, yellow, and dark blue are the used color in this textile. The dominant color and the background is red (Fig. 7). The arrow pattern is used both in the design and the margin. Due to the use of colorful woof in textiles and the creation of mixed colors along with the warp, a variety of beautiful colors is created. Several colors such as red, pink, orange, yellow, green, turquoise, blue, purple, brown, black, and white are used in arrow patterned textiles with four to eight colors frequency.

- Lozenge pattern

The most common pattern seen on Ikat is lozenge. Due to dyeing warp in a sectional way these diamonds look like flames shown by nested shapes, dyed in red, green, yellow, and blue that increase the visual attractions (Moghanipour & Ashaari, 2013). The diamond patterns are used in the middle of the textile as well as the margin in different shapes and sizes. This pattern is called Large Flower (Fig. 8) and is used for specific purposes. Other

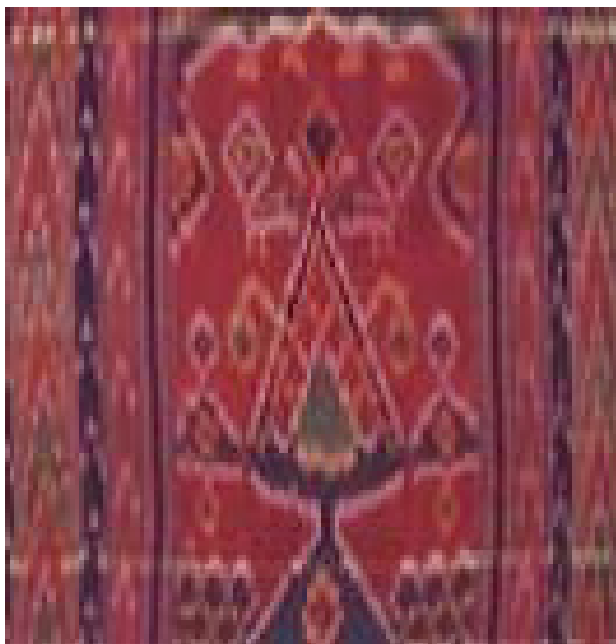


Fig. 5. Cypress & Peacock Pattern. Source: www.yazdfarda.com.



Fig. 6. Prayer-nich design with Cypress. Source: www.yazdfarda.com.

patterns are created by lozenges called Four Flowers (Fig. 10) and Five Flowers (Fig. 9) that are used as a tablecloth.

- Hydro-Dip pattern

Colorful striped patterns are often seen on a white background. This kind of Darayi design is known as cloud and wind patterns. The colors used in these designs are usually yellow, red, blue, and green, with a special brightness and freshness (Fig. 11). In the cloud and wind design, the striped designs are placed next to each other in colored pieces, as if the colors were on waves and moved by the wind. Movement in one direction, so that the movement of colors on the fabric takes on an arrow-like form and shows a forward direction. In one word: “dancing colors on fabric”.

In summing of the contents in this section, the designs used by Darayi of Yazd can be categorized into three main parts: Geometric (Figs. 7- 11). Plants (Figs. 6 & 5) and Animals (Fig. 5). The colors used in Darayi of Yazd include red, yellow, green, blue, and white, and it seems that the designs are sometimes on a red and sometimes on a white background. The colors used in Darayi are generally warm. In Darayi with hydro-dip designs can be seen more diverse colors of blue, green, and orange.

• Ikat in Uzbekistan

The history of the Uzbek Ikat industry is connected to the policies of the Uzbek people and region. The land, generally considered as part of Central Asia and was grouped into city-states until the 1860s, which were subordinated by various empires, from Alexander the Great to the Soviet Union. In 1991, the Uzbeks formed their first independent republic. During the reign of Amir Timur, the Ikat became an important part of the cultural identity and greatness of the government. Traditional dancers wore Ikat in local music. Ikat contained two sets of meanings: the general part of the Uzbek national identity, and the other as the symbol of traditional family life.

Ikat is still worn and used in traditional ways in Uzbekistan. Ikat generally includes bridal gowns, weddings, parties, and special occasions dresses. Every woman, no matter



Fig .7. Arrowhead Pattern. Source: www.yazd.trib.ir.

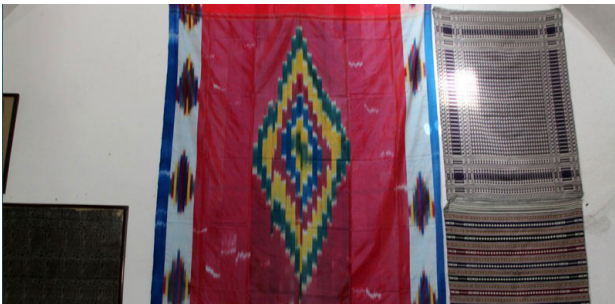


Fig. 8. The Large Flower Pattern with a Diamond in the middle and margins around the picture. Source: www.yazdfarda.com.



Fig. 9. The Five Flowers Pattern with small and large Diamond Patterns. Source: www.yazdfarda.com.



Fig. 10. The Four Flowers Pattern with Diamond Patterns and Stripes in the middle. Source: www.yazdfarda.com.



Fig. 11. An example of Hydro-Dip pattern in Ikat, Yazd. Source: Amini, 2020.

how western (westernized) she is, has several satin dresses. This dress always indicates that the wearer is Uzbek and belongs to Uzbek culture. Wearing Ikat reflects a woman's Uzbek culture and traditional values in the best way (Ludington, 2014, 6). The Ikat of Central Asia was originally a commercial art that surpassed the market limits and there was no require a translator for their patented pattern and explosive colors. The Ikat traveled as booty and gift of the honorary robe from the Lords to the Grand Tsar. In Uzbekistan, especially in the cities of Bukhara and Samarkand, and also in the Fergana Valley, they were famous for producing Ikats called "cloud" and designing men's clothing, related to the 18th century at least. It seems that the 19th century has been the culmination of the production of colorful fabrics, and this region experienced a renaissance about Ikat but declined somewhat from then on. During the Soviet era, the production of Ikat was encouraged, and Ikat producers are still tax-exempt. Central Asia plays an important role in the Silk Road, and the Ikats were very popular during the Silk Road business and were traded on the Silk Road as valuable items and goods. Some researchers believe that the technology for producing Ikat was brought to Bukhara from Merv by fugitive Iranians and then by

craftsmen in the Fergana Valley and Samarkand. There is another theory that the Ikats were formed in the territory of Central Asia, but there are few sources to confirm this (Hann, 2013, 782).

These days, the birthplace of hand-made weave culture is the small town of Margilan, in Central Asia (com. uzbekalive.www). Margilan is located in a faraway zone in northeastern Uzbekistan, between the borders of Kyrgyzstan and Tajikistan, in a fertile and lush region called the Fergana Valley. While Ikat weaving is believed to have been practiced for centuries in Central Asia, the only evidence obtained from Ikat weaving in this region dates back to the 19th century. In that era, many centers were occupied with knitting, but today Margilan is the main center of knitting in all of Central Asia (Ikat Fabrics, n.d. A). In Uzbekistan of today, women's Ikat clothing is a symbol of cultural heritage and ethnic or national identity in various shapes and materials. Ikat is one of the best and most valuable clothes for many women (Abdul Ghani, Turab Sutarwala & Abdul Rahim, 2006, 312).

Uzbek weavers use both cotton and silk in the Ikat weaving. The more silk it has, the more amount of silk is used, the more valuable the textile is. In Uzbekistan, the most delicate Ikat is the "Shoye" (silk ikat), (Fig. 12). "Shoye" is a flat completely silk and it's very light, which is generally used to make or decorate scarves. But the most popular is "Adras" (Fig. 13). The Adras is a double-sided fabric with silk thread and cotton linen (Ikat From Uzbekistan, n.d).

Another type of Ikat textile that is the most expensive kind in Uzbekistan is called "Atlas" (means: satin). Satin is a shiny textile, and the more amount of silk is used, the more valuable is the textile. These textiles are called Atlas (satin) for the usage of the bright color spectrum like a rainbow in them (Fig. 14).

It's told in Uzbek legends that the dazzling spectrum of colors and the mesmerizing overlap of the patterns in the Atlas textile have been inspired by a rainbow of paradise reflected in the mirror of a pond. Impressed by this amazing beauty, the weaver took the image to his workshop and transferred it to his silks, and created

legendary colors (Ikat Fabrics, n.d. B).

- The pattern and color of Ikat textiles in Uzbekistan

Bold patterns and vibrant colors are two important features of Uzbek textiles. Uzbek Ikats have big and bold designs and bright main various colors: red, yellow, and blue, which were made of natural colors. Some common motifs in Uzbek Ikat are pomegranate, Allah, apple, ram horn, peacock, palm, flower, and deer horn. The main elements of design are concentrated on circles, squares, rhombuses, And s-like motifs. Traditionally, each region of Uzbekistan has different designs. For example, weavers in Samarkand and Bukhara preferred bold patterns with colors such as bright red and yellow (Fig. 15). The Ikats of Samarkand were simpler and depended on colored blocks to create an effect (Fig. 16), (Gillow, 2017, 158). The colors used in the Ikat of Samarkand were varied, but the predominant colors were red and dark blue.

Many Ikats have triangular patterns with hanging beads or hanging elements, in different shapes and they are known as "comb" or "the spell" (Fig. 17). This type of Ikat is a velvet one with suspended elements and dark background with orange, red, and pink patterns. It has light shades because of the velvet gender of this fabric. Comb elements are in front of each other in a symmetrical way in which are seen geometric shapes such as circles.

There is another design known as the ram's horn and the sun (Fig. 18), Consisting of circles and s-like and serrated motifs. The colors of this Ikat are red, yellow, and brown. White and brown are placed next to each other in different widths, and in the border of them, the colors are put in each other with comb-like teeth, as if they are entangled by these teeth. These kinds of comb or arrow-like patterns are seen in Central Asian Ikat abundantly.

Sometimes, the motifs like the paisley pattern are depicted on Uzbek Ikat. These patterns can be seen in northwestern Indian Kashmir, too. And also the design of woolen shawls or possibly Persian flower ornaments (Figs. 19 & 20). In Fig. 19, which is related to Bukhara, we can see red circles inside each of which, there is a smaller yellow circle and on these yellow circles, smaller blue circles are drawn like dots. Small and large elements that are similar to Jaqqa



Fig. 12. An example of Uzbek Shoye Ikat. Source: www.maisonuzbek.com.



Fig. 13. An example of Uzbek Adras Ikat. Source: www.maisonuzbek.com.



Fig. 14. Use of bright color spectrum in Uzbek Ikats. Source: www.alamy.com.

bushes are green and yellow, on the white background. The use of circles in Ikats dates back to traditional Central Asian embroidery. Many of them are sewn in small and large circles with colored silk threads on white cotton fabric. Thus, some of the designs are a reflection of local embroidery (Hann, 2013, 787).

Fig. 21 shows a warp Ikat woven in heart shapes and plant motifs. The colors used in this Ikat are red, yellow, brown, green, orange, and blue. The hearts and comb pendants, decussate, have changed color and the pattern is repeated throughout the textile.

Fig. 22 shows a women's dress in the "Rav" collection with a large red circle and patterns like a leaf connected to a stem, that reminds of a large red flower. Comb elements can also be seen in this dress. The colors in this fabric are red, yellow, green, light blue, and brown on a white background.

Fig. 23 is a women's dress, woven in a colorful echelon way. Dark blue and light blue on the white background, and between each row, longitudinal lines are woven in green, yellow, red, and pink.

Fig. 24 is a piece of Bukhara Ikat, known as the seven-colored Ikat, from the "Rav" collection, 19th century. In this textile, can be seen the shape of a circle and a comb with wavy lines. The color combinations of these Ikats include yellow, red, blue, and green in two spectrums and brown on a white background. The pattern of women's clothing in Fig. 25 is related to the 19th century in Bukhara. The color combination in this dress includes blue, pink (purple), and yellow on a white background. It

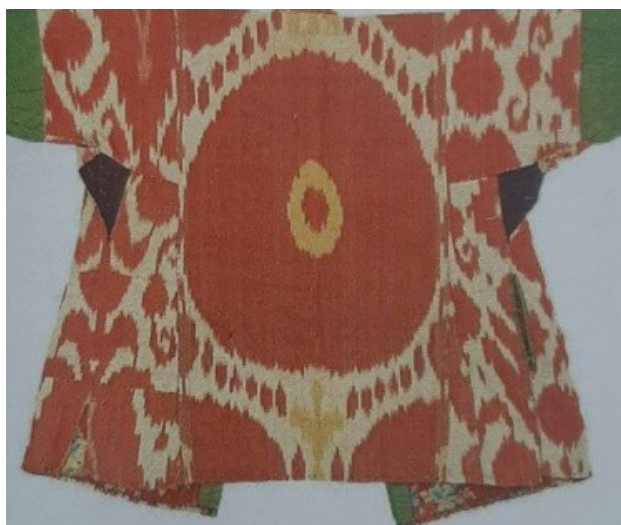


Fig. 15. Silk quilt coat, Ikat, Bukhara,. Source: Gillow, 2017, 160.



Fig. 17. Ikats with triangular patterns. Source : www.alamy.com.



Fig. 16. The Ikats of Samarkand. Source: Gillow, 2017, 159.

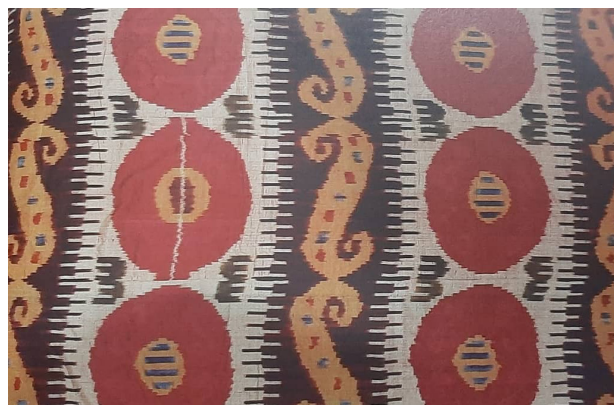


Fig.18. design of ram and sun horn. Source: Gillow, 2017, 162.

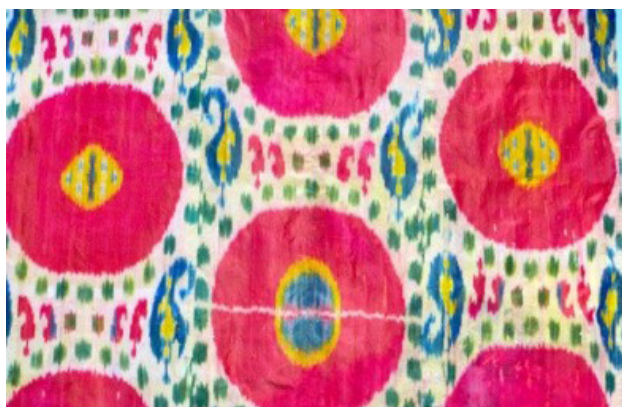


Fig. 19. the Ikat of Bukhara. Source: www.internationalwardrobe.com.



Fig. 20. the Ikat Coat. Source: Dusenbry, 2008.

can be observed the motifs like pomegranate flower along with blue patterns that have teeth in this dress.

Fig. 26 from the Book *Central Asian Glamorous Silk* (Fitz Gibbon & Hale, 1997) shows a combination of square and lozenge patterns with vibrant colors. Red and green lozenges on a large yellow square with a red linear border. The color combination of this textile is yellow, red, blue, green, brown, and white. Fig. 27, shows a velvet Ikat and its patterns are like a tree. Designs with different colors in each row. In one row are white, yellow, and green, in another row, are red, yellow, and green, and in the next row are black, green, and yellow on a blue background. This can remind us of a cypress, too.

Fig. 28 is an Ikat with a peacock design. This Ikat is made of velvet, which has been given a special softness by the combination of orange, green, blue, and brown colors on a white background, and the two peacocks appear to be across from each other, but their heads looking at the opposite direction. And also there is a flower design between the two peacocks. The lozenge shapes are also seen in the textile. The colors of this textile are light cold and warm colors, placed next to each other. To summarize what has been said about Uzbek Ikats, it seems that the motifs of these Ikats can be divided into three main categories: Geometric (Figs. 12,13,15,16,17, 18,19,22,23,24,26), Plant-like (Figs. 19,20,21,25,27,28) and Animal (Fig. 28).

Some plant motifs can also be considered geometric. The color variation of Uzbek Ikat is pretty high, and they are mostly yellow, red, blue, green, orange, brown, and white but indigo blue, and red are observed more, with a lot of varietal designs in them.

A comparison between the design and color of Ikats in Iran and Uzbekistan

According to the contents of the previous parts, the Ikats of Iran and Uzbekistan can be placed into three main categories: geometric, plant-like, and animals. Geometric: Geometric design of Yazd Ikat is in the form of lozenges and striped with colors of red, yellow, and green, but the geometric design of Uzbek Ikat includes circles, squares,



Fig. 21. Ikat with heart shapes. Source: www.vam.ac.uk.



Fig. 22. Women's cape with large red circle Pattern. Source: www.vam.ac.uk.

and rhombuses with a variety of colors such as yellow, red, blue, green and brown. These motifs can be seen in combination with other shapes or motifs. So the similarity of both regions is the use of lozenge shapes. Plant-like: The plant motif of Yazd Ikat includes cypress that is not produced currently, and there is no plant design in Yazd Ikat except this. The pattern of cypress is sometimes seen in form of an altar and sometimes like a peacock on the



Fig. 23. the Ikat women's dress, Embroidered collar. Source: www.vam.ac.uk.



Fig. 24. The Ikat of Bukhara with seven colors. Source: www.vam.ac.uk.



Fig. 25. women's dress, Bukhara, 19th century. Source: www.alesouk.com.

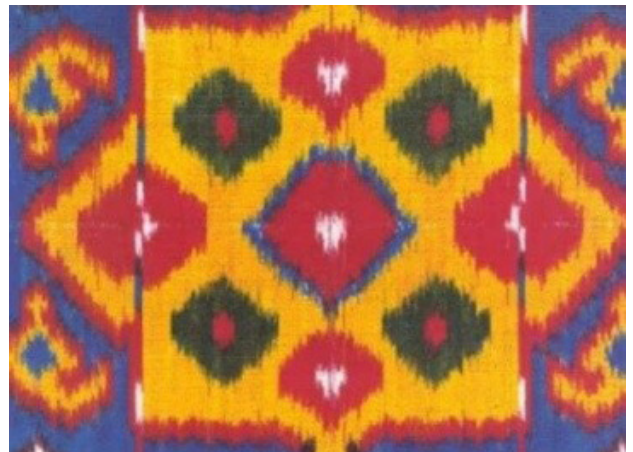


Fig. 26. Combine square and rhombic geometric patterns with warm and vibrant colors. Source: Fitz Gibbon & Hale, 1997.



Fig. 27. Velvet Ikat with tree-like Pattern. Source: www.alamy.com.



Fig. 28. Velvet Ikat with Peacock & Flower Pattern. Source: www.clothroads.com.

textile with a red and green background in which red is the predominant color. But in Uzbek Ikat, there are twisting patterns on the textiles that can be classified as plant-like. Although some of these plant motifs do not indicate a particular plant, they have leaves and stems that evoke the form of a plant in the viewer's mind at first sight. The pattern of the bush is also seen in Uzbek Ikat with a variety of colors such as yellow, red, green, blue, brown, and orange. There is no similarity between the two Ikats of the two regions in terms of plant motifs. Animal: In Yazd Ikat, the only animal observed is a peafowl, which is displayed in red and green along with a cypress tree. In Ikat of Uzbekistan, the only animal is a peafowl with a pattern that reminds us of a plant, and colors such as orange, green, and blue. The shape of the animal is not observed in any of them alone. The only similarity between the two Ikats (Yazd Ikat and Uzbek Ikat) is the use of peafowl, but in terms of shape and appearance, both Ikats have used

different peafowls. The surface of Uzbek hand-woven is full of patterns. Large patterns on the surface of the textile attract the viewer's attention so that the patterns on the surface of the textile are wide and the vacant spaces are filled with smaller patterns. But in Yazd Ikat, the surface of the textile is empty and the designs are used separately. Yazd fabrics also have margins on the sides, but these margins are not observed in Uzbek Ikat, and as mentioned, the patterns are repeatedly spread on the surface of Uzbek fabrics and cover them. In terms of color, the similarity of the two Ikats is the use of red, yellow, green, blue, and white, but their difference is that the colors used in Uzbek Ikats are different ranges of green, blue and red, especially indigo blue, and in addition, another difference is the use of brown in Uzbek Ikat, which there is not in Yazd Ikat, and also It has been applied colors such as orange and pink in Uzbek Ikat. Colors are more limited in Yazd Ikat and more varied in Uzbek Ikat. For a better result, [Tables 1, 2, & 3](#) compare the two Ikats of the two countries.

Table 1. Comparison of geometric patterns in Ikats of Iran and Uzbekistan. Source: Authors.



Ikat Regions	Ikat Images	Similarities	Differences
Iran		Usage of geometric and red patterns in both Ikats.	<ul style="list-style-type: none"> - We can observe the apply of geometric patterns and red in both Ikats. The geometric shapes used in Ikat of Yazd are lozenge and in one case of a hydro-dip design, colos are used in such a way that create the form of a rectangle. The geometric shapes of Uzbek Ikat are more circle; Large red circles with a yellow circle in the middle of them. Tha shapes of squares and rectangles are also utilized in Ikat of Uzbekistan. - Besides geometric shapes in Uzbek Ikat, there are other motifs such as bush and S-like motifs, but the geometric shapes in Iranian Ikat are seen alone or stripped. Colors of these Ikats are red, yellow, green and blue, which are used as the main colors without color spectrum, except in hydro-dip Ikat with its variety of colors, but There are various colors such as blue, red, yellow, orange and brown in Uzbek Ikat.
Uzbekistan			

Table 2. Comparison of plant motifs in Ikats of Yazd and Uzbekistan. Source: Authors.





Ikat Regions	Ikat Images	Similarities	Differences
Iran		Usage of plant-like motifs and also red	<ul style="list-style-type: none"> - The plant motif of Yazd Ikat is clearly a cypress tree that sometimes is accompanied by a peacock design and sometimes by a altar. - The predominant color is red, dark blue and green are used, too. - Plant motifs of Uzbek Ikat are more diverse. The pattern of the cypress tree are abstractly in the Ikat of Uzbekistan. - Cockscomb and pomegranate flowers are also used, except the cypress.
Uzbekistan			<ul style="list-style-type: none"> - The colors of Iranian Ikat are limited to red, blue and green, and opaque colors, but in Uzbek Ikat, the colors are vivid and fresh. And more color spectrum is used. For example: red, yellow, green, blue, orange and white. Patterns are repeated on the surface of Uzbek fabric, but not in Ikat Yazd.

Table 3. Comparison of animal motifs in Ikats of Yazd and Uzbekistan. Source: Authors.

Ikat Regions	Ikat Images	Similarities	Differences
Iran		Peacock motif	<ul style="list-style-type: none"> - Peacock of Yazd Ikat is small with the motif of cypress. Peacock's tail is geometrical and symmetrically on the contrary of each other - The peafowl is clearer and its tail has a wavy pattern. - There is more color variety in Uzbek peacocks than in ones of Iran. One of the characteristics of Uzbek Ikat is the usage of light colors. - The predominant color of Yazd Ikat is red.
Uzbekistan			

Discussion and conclusion

This study aimed to examine the similarities and differences between Iran(Yazd) and Uzbekistan Ikats in terms of patterns and colors. Based on the results of this study, it seems that both countries have an ancient history of weaving Ikat. Available library documents and sources, indicate differences in the designs woven on Ikat between Iran and Uzbekistan so that the variety of designs and patterns, and colors in Ikat of Uzbekistan is greater than the one in Iran. The motifs used in both regions can be divided into three main groups: geometric, plant-like, and animal. The shape of the Yazd Ikat is a lozenge with red, yellow, green, and sometimes blue colors, in striped and hydro-dip design. These colors are more diverse. The colors of lozenges in Yazd Ikat are used in an echelon way, a small colored lozenge is placed in the middle and then another color is used around it, and in the same way, the colors are placed next to each other around the shape and finally, they form a larger lozenge. In the fabrics of Yazd, there are margins on the sides that are not observed in the Ikat of Uzbekistan. The surface of the textile in Yazd Ikat is generally empty and no other pattern is used in it, so vacant spaces are observed in Yazd Ikat, but there are fewer empty spaces on the surface of the textile of Uzbek Ikat, and the weavers have tried to repeat the patterns on the fabric, so there's no empty space on the surface of the textile of Uzbek Ikat. The motifs in these Ikats are more extensive and more diverse. There is a greater tendency to use large motifs in Uzbekistan. The colors in Uzbek Ikat are brighter and more varied. Colors include yellow, red, green, blue, orange, pink, brown, and white, sometimes the range of colors are used in Uzbek Ikat textiles, too. Ikat is a kind of symbol of Uzbek national identity. The people of Uzbekistan consider Ikat as a national and cultural commodity and the demand for that in Uzbekistan is more than in Iran. Therefore, producers try to use a variety of designs in their products, based on the needs of people. The importance and price of Ikat textile in Uzbekistan are not observed in Iran, unfortunately. Inattention to this valuable and old fabric made the production of this commodity unsuccessful in

our country. In the end, it seems that many factors, such as the recession of traditional textiles, the lack of old masters, and disinterest in learning this profession by the young have caused this beautiful art to be forgotten. Paying attention to the brilliant position of this art in the history of Iran can pave the way for the revival of this industry and profession in our country. To be on the path of growth, we must first examine this profession and art from various aspects, and then, by studying the techniques related to this art, from old masters to our generation, and learning it to the young and combining it with new ideas, we try to ensure that this art finds its valuable place again in our country.

Endnote

1. A province in Iran
2. A city in Iran

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